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PREFACE.

The Elementary portion of this work, will be found brief and to the point. All that is deemed necessary, that is, the three principal Keys of the Banjo, as well as the Scales, Chords, and Exercises in each, are fully explained. The Banjo can be performed, however, in any key, but with less facility, and the most adept professionals seldom use more than are herein contained.

In Part Second will be found a variety of Banjo music, from the simplest to the most difficult, affording amusement to the beginner, as well as to the professional. Each and every piece made use of, has its particular meaning. I trust through my exertion many will not only find amusement, but valuable practice in this department of art.

GEO. C. DOBSON

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GEORGE C. DOBSON'S

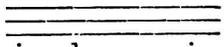
Harvey Cox

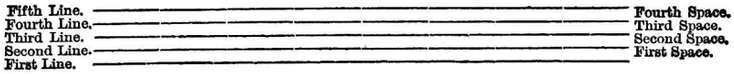
NEW SYSTEM FOR THE BANJO.

PART I.

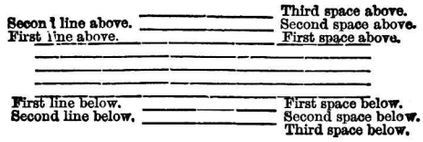
Musical Notation involves a variety of signs and characters by which the length, pitch, and relative force of tones are represented.

THE STAFF

Comprises five parallel horizontal lines:  the lines, as well as the spaces between them, are each called a DEGREE; hence there are nine degrees, viz., five lines and four spaces contained in the Staff. The degrees are enumerated upward from the lowest line of the Staff.



More or less degrees may be added by short lines above or below the Staff. The degrees thus added are enumerated from the Staff, up, or down, according as the lines are added above or below.



The literal names, A, B, C, D, E, F, G, are fixed to the degrees of the Staff by a clef, thus: This sign fixes the literal name G to the second line of the Staff, and is therefore called the G Clef; that is, it derives its name from the letter whose place it determines on the Staff.

The literal names of the degrees of the Staff are reckoned upward from the clef-letter in alphabetic order, and downward by the inversion of that order.

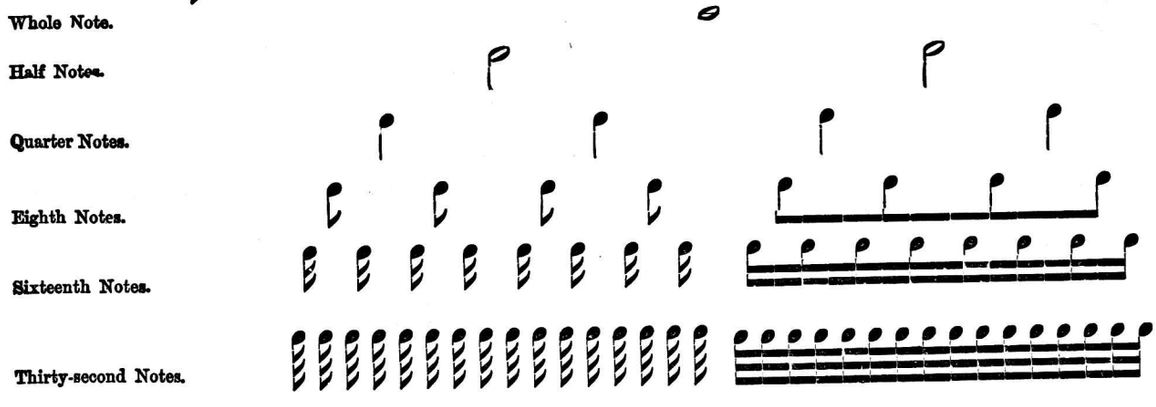
The G Clef.

The use of the clef is necessary, for without which, the degrees of the Staff have no literal names

NOTES.

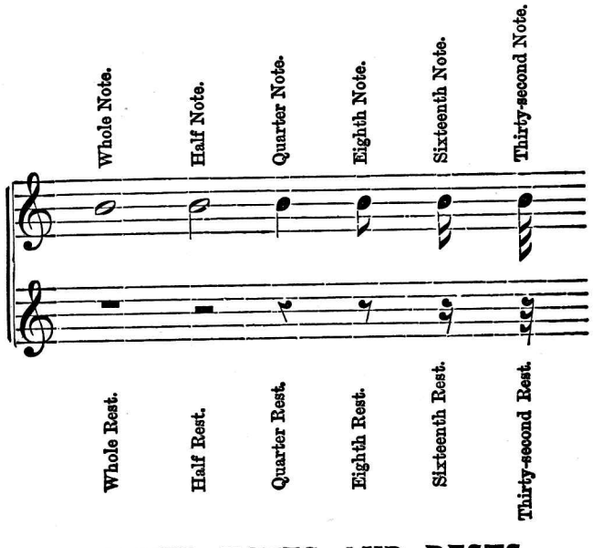
Tones are represented by *Notes*, whose forms differ according as they are designed to represent tones different lengths.

The note that represents the longest tone, is called a *Whole Note*, thus: (𝅝), of whose value all the other notes represent fractional parts; such as a *Half*, (𝅗𝅥), a *Quarter*, (♩), an *Eighth*, (♪), a *Sixteenth*, (𝅘𝅥𝅯), and a *Thirty-second*, (𝅘𝅥𝅰).



NOTES AND RESTS.

A *Note* represents a *tone*, and a *Rest* represents *silence*. Every note has its corresponding rest, that is, a rest of the same fractional name, represents an interval of silence a corresponding length of time.



DOTTED NOTES AND RESTS.

A dot after a note or rest, thus; 𝅝· 𝄻· or thus; 𝅗𝅥·𝄼·, or thus; ♩·𝄽·, adds one half to its original value. Such notes and rests are called DOTTED WHOLES, HALVES, QUARTERS, &c. A dotted whole note is equal in value to the aggregate of a whole and a half note, and a dotted whole rest, to the aggregate of a whole and a half rest, &c.

ILLUSTRATING DOTTED NOTES.

ILLUSTRATING DOTTED RESTS.

RHYTHM AND MEASURES.

That mechanical structure in musical notation, by which the *Accent* is indicated, is called *Rhythm.*

Perpendicular lines (*bars*) across the staff are employed to divide music into rhythmical divisions, (*measures*), by which to indicate the accent. The time of each division obtained by these perpendicular lines i measured by either, *Two*, *Three*, *Four*, or *Six* equal counts.

That measure having two counts is indicated by the figure (2) placed on the upper part of the staff, next to the clef, and is called DOUBLE MEASURE. That having three counts is indicated by the figure three, (3,) and is called TRIPLE MEASURE. That having four counts is indicated by the figure (4,) and is called QUADRUPLE MEASURE; and that having six counts is indicated by the figure six, (6,) is called SEXTUPLE MEASURE.

DOUBLE MEASURE.

Double Measure has two counts, the first of which is accented, and each count is represented by a quarter note, or its equal value in other notes or rests.

The lower of the two figures indicating the measure, give the fractional name of the note by which each count is represented.

TRIPLE MEASURE.

Triple measure has three counts, the first of which is accented, and the second and third counts alike unaccented. Each count is represented either by a quarter or an eighth note, or, by its equal value in other notes or rests.

QUADRUPLE MEASURE.

Quadruple Measure has four counts, the first and third of which are accented, and the second and fourth counts are unaccented. Each count is represented by a quarter note, or, by its equal value in other notes or rests.

SEXTUPLE MEASURE.

Sextuple measure has six counts, the first and fourth of which are accented, and the second, third, fifth, and sixths counts are unaccented. Each count is represented by an eighth note, or, by its equal value in other notes or rests.

The different kinds of measure differ, the one from the other by the number of counts occurring therein, and not by the kind of note with which each count is represented. The different counts of the same kind of measure may be represented by different notes. For instance, if the measure be indicated by the figures $\frac{2}{4}$, there must be but two counts in each measure, as indicated by the upper figure, and each count must be represented by a quarter note (♩), or its equal in value in other notes or rests, as indicated by the lower figure. The same principle is applicable to all kinds of measure.

If a count be represented by a quarter, as in $\frac{2}{4}$ measure, a half 𝅗𝅥, being equal to two quarters, will represent the two counts, and as two eighths ♫, or four sixteenths 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 equal the value of one quarter. so will two eighths, or four sixteenths, represent one count in any kind of measure wherein a quarter represents one count.

DOUBLE MEASURE.

TRIPLE MEASURE.

QUADRUPLE MEASURE.

SEXTUPLE MEASURE.

THE PITCH OF TONES.

The interval, or the difference of pitch between two notes, the one on the eighth degree above or below the other is called an Octave.

The aggregate number of degrees between, together with those on which the notes are placed, is ***Eight;*** hence the use of the term *octave.*

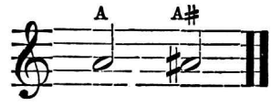
The tones employed in music, as occurring in their nearest proximity in regard to pitch, are expressed by stopping the Banjo string at each consecutive fret on the finger-board.

Between, and inclusive of the two tones forming the octave, there are thirteen available practical tones, which, collectively, constitute what is called the CHROMATIC SCALE.

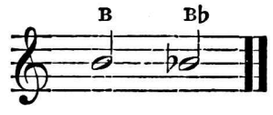
The intervals between the letters A and B, C and D, D and E, and F and G, are called *Major Seconds.* They admit of intermediate available tones, which are represented by means of a *Sharp,* thus: (♯), or a *Flat,* thus: (♭). A sharp elevates the pitch of a note before which it is placed, to the next available tone above what it otherwise would be, thus:

A *Flat* depresses the pitch of a note before which it is placed to the next available tone below what it otherwise would be, thus:

The intermediate tone between the letters A and B is the next available tone above the pitch of A, and the next below the pitch of B; hence it may be represented by a note on A, with a sharp before it, thus:

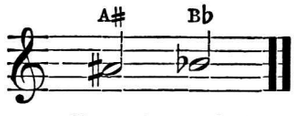


Or, by a note on B, with a flat before it, thus:



The available tone between A and B is given by stopping the string at the same fret, and the name of its pitch is determined by the literal name of the degree on which the note is written, representing the tone, thus, A♯ or B♭, both have the same pitch, but the one is represented on a degree whose literal name is A, and the other on a degree, whose literal name is B.

EXAMPLE.



The same is true in regard to all the intermediate tones between letters whose pitch is a major second apart.

The intervals between E and F, and B and C, are minor seconds, in which there are no intermediate tones.

THE CHROMATIC SCALE,

IN THE KEY OF A.

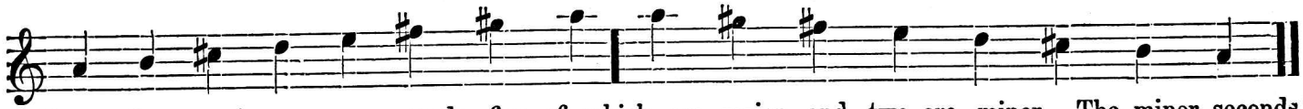
THE MAJOR SCALE,

IN THE KEY OF A.

The Scale is in the key of the letter on which the first note of it is written; hence, when the first note of it is on A, the Scale is in the Key of A.

The Scale may be written an octave higher in the Key of the same letter, thus:

IN THE KEY OF A.



The scale comprises seven seconds, five of which are major, and two are minor. The minor seconds occur between three and four, and seven and eight, and each of the other seconds are alike major.

THE SIGNATURE.

The number of sharps or flats necessary to effect the requisite order of intervals of the scale, are placed on the staff next to the clef, on those letters that require a change of pitch, and they collectively constitute the *Signature,*— that is a sign for the Key note. For example, when the scale is in the Key of A, C F & G must be made sharp to bring about the requisite order of intervals, viz.: between three and four, and seven and eight, minor seconds, &c., &c.; hence the signature for the scale in the Key of A, is *Three Sharps*, and those sharps must be placed on the degrees of the Staff whose literal names are C, F, & G, thus:

The Sharps on the letters F, C, & G, are equivalent to a sharp before the notes on either of those letters in the progress of a tune.

DIRECTIONS FOR FRETTING THE BANJO.

The distance from the nut to the bridge (the nut is the small piece of wood over which the strings pass to the pegs) must be divided into eighteen equal parts; then place in the first fret; then again divide the distance from the first fret to the bridge into eighteen equal parts, and place in the second fret, and so on, until you have inlaid twelve frets, which is all that is necessary. The frets should be an 8th of an inch in width, of veneer, inlaid level with the surface of the finger-board.

DIRECTIONS FOR STRINGING THE BANJO.

The first should be a fine E string. The second an E string also, but much heavier than the first The third should be a guitar B. The fourth should be a guitar D, wound on silk. The 5th an E string, very fine.

THE POSITIONS.

The left hand is in the first position when the forefinger is placed at the first fret. Each fret is a position.

THE BARRE.

The thumb is placed in the centre of the back of the handle, and the fore finger placed firmly across the width of the finger-board.

HARMONICS.

The harmonics most used on the Banjo are found at the 4th, 5th, 7th, and 12th Fret, and are made by slightly pressing the fore finger of the left hand with sufficient force only to prevent its sounding like an open string.

Notes having a double tail or o are to be played on the 5th string.

EXAMPLE.

MANNER OF HOLDING THE BANJO.

Rest the head of the Banjo on the centre of the right thigh. The upper portion of the body should settle so as to allow the right breast to rest on the rim of the Banjo. The fourth finger of the left hand should rest on the parchment, about two inches from the bridge, so as to steady the hand in picking, or playing guitar style. The handle of the Banjo should rest between the thumb and forefinger, in close proximity to the nut.

TUNING THE BANJO.

Procure at any music store a pitch pipe, with which tune the 4th string to A, in unison. Then place the second finger at the seventh fret, on the fourth string, which will give E, and tune the third in unison with it. Then place the second finger on the fourth fret, third string, which will give ♯G, and tune the second in unison. Then place the second finger on the third fret, second string, which will give B, and tune the first in unison; then place the second finger on the fifth fret, first string, which will give E, and tune the fifth in unison.

The Banjo tuned in this manner will produce the following notes on the open strings:—

THE MANNER OF PLAYING THE BANJO GUITAR STYLE.

Rest the little finger on the parchment about two inches from the bridge to steady the hand. Pick up the first string with the second finger; the second string likewise with the first finger. Use the thumb on the third, fourth and fifth string. This is the general rule, to which there are few exceptions.

THE MANNER OF PLAYING STROKE OR BANJO STYLE.

Partly close the right hand, and elevate it above the strings, close to the bridge; strike down all notes having the letter N over or beneath them, with the back of the nail of the fore-finger, in the following exercise. All notes having an x are to be played with the thumb.

EXAMPLE FOR THE STROKE.

SIGNS FOR FINGERING IN PLAYING GUITAR STYLE, RIGHT HAND.

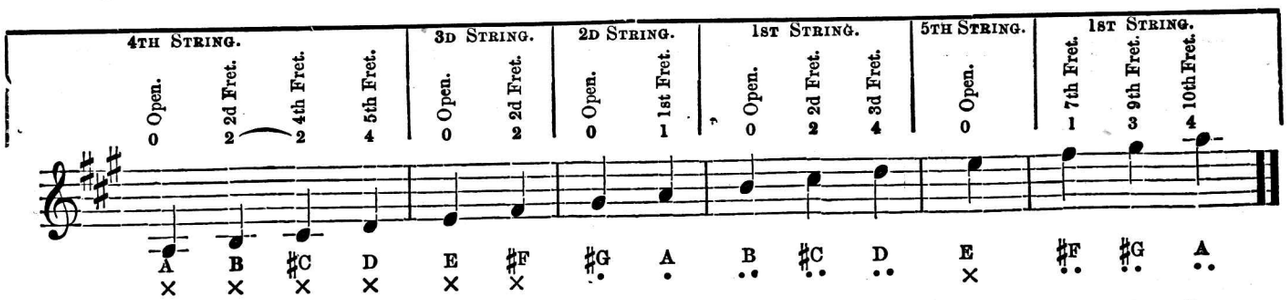
The × stands for the thumb; one dot, thus, ·, first finger; two dots, thus, ··, second finger; three dots thus, ···, third finger. I would here state that the third finger is seldom used in picking, as the thumb glides from the fourth to the third string, instead of using the extra finger.

A grace note, thus, 𝅘𝅥𝅯, represents the shortest possible tone before the count, or the note it precedes.

EXAMPLE.

THE MAJOR SCALE IN A.

As the Key of A is the natural Key of the Banjo (the Key most used) it is presented in two octaves; the less prominent ones will be written in one octave, that being all that is required.



The line of figures over the staff indicate whether the string be open, or if closed, with what finger:—o, for open, and the figures for the fingers. Above this line of figures is written each fret at which the string is to be closed playing the scale.

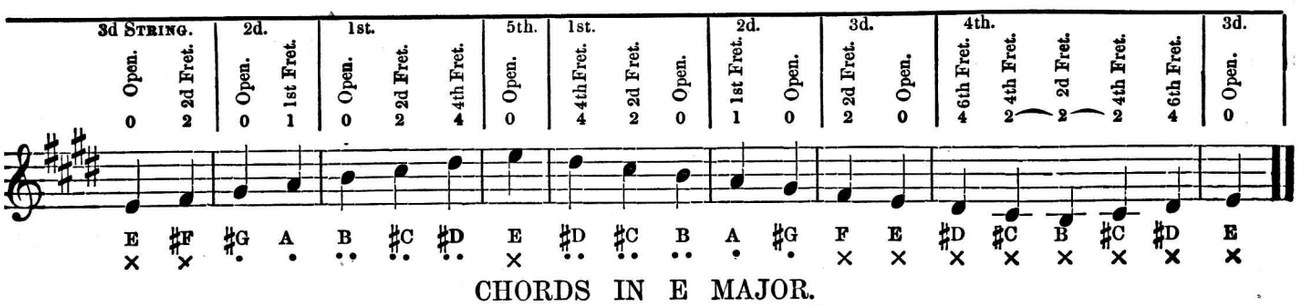
CHORDS IN A MAJOR.

THE ARPEGGIO.

The sign for which is the curved line before the chord. The lower note of the chord should be played first, and the others in quick succession, and the upper note taken on the count.

EXERCISES IN A MAJOR.

THE MAJOR SCALE IN E.

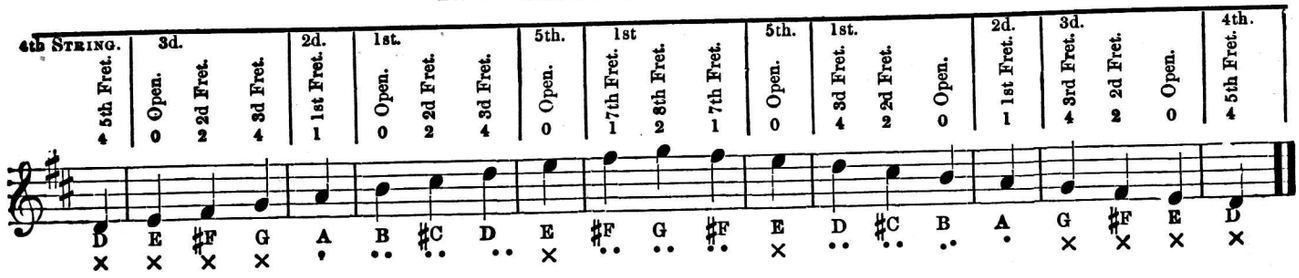


CHORDS IN E MAJOR.

EXERCISES IN E MAJOR.

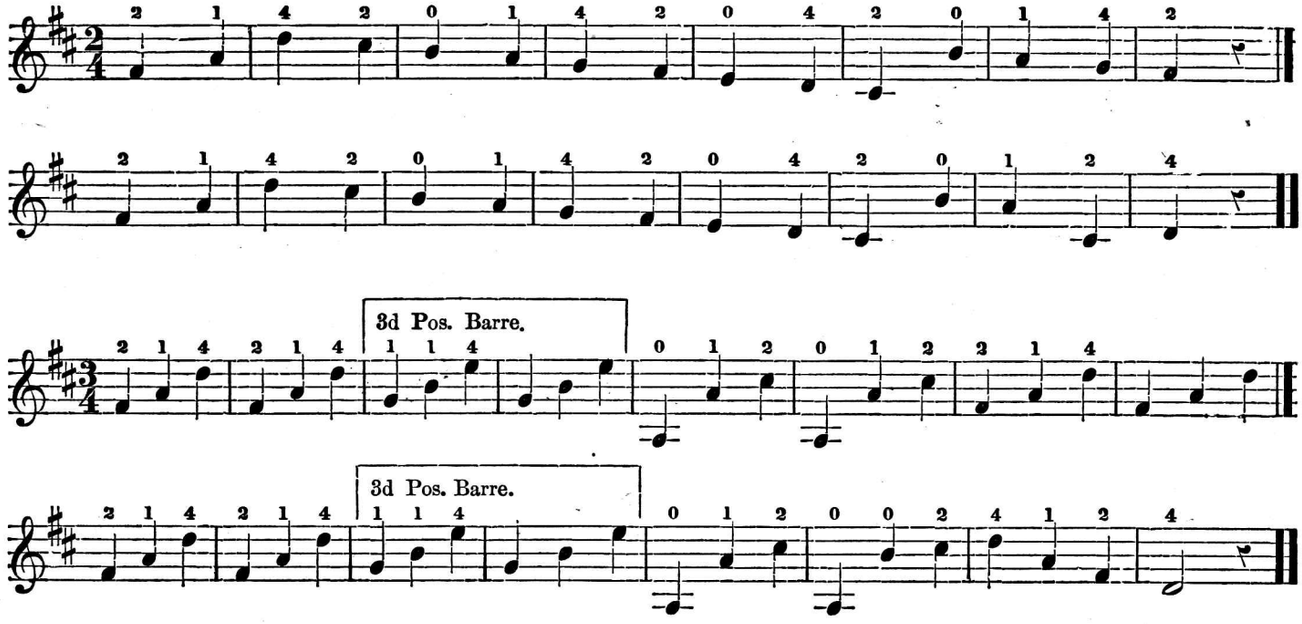
The value of three notes over which the figure three is placed, is diminished to that of two of the same kind of notes, that is, three *eighths*, is played in the same time of two eighths otherwise situated, such three notes are called a *Triplet.*

THE MAJOR SCALE IN D.

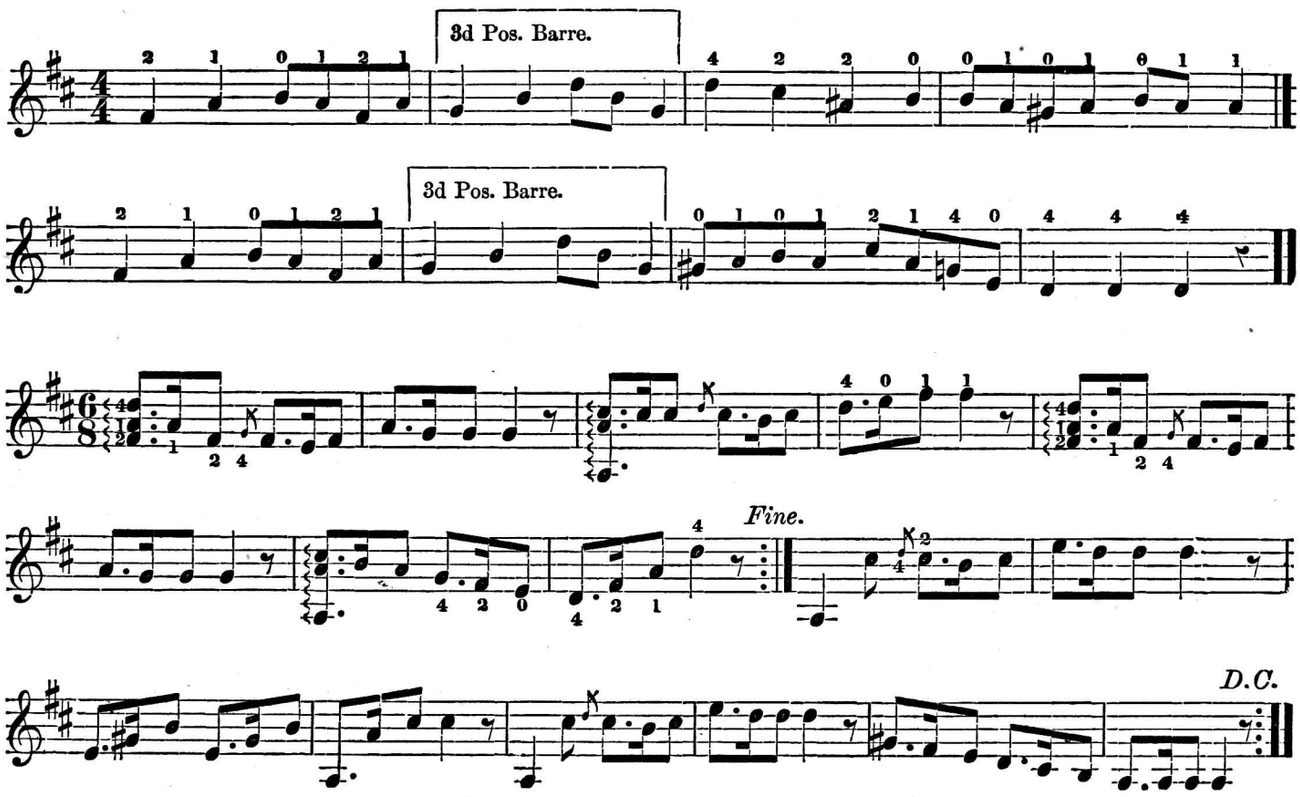


CHORDS IN D MAJOR.

EXERCISES IN D MAJOR.



EXERCISE.



PART SECOND.

CARRY ME BACK.

COPENHAGEN WALTZ.

JIG.

PINK WALTZ.

BELL CHIMES.

OCTOROON JIG.

DANDY JIM.

MASSAS IN THE COLD GROUND.

ELFIE WALTZ.

SONG.

G. C. D.

TRICK SOLO.

HARVEY'S FAVORITE.

WILLIE WE HAVE MISSED YOU.

CLOG HORNPIPE.

PETER ROWLAND'S JIG.

ENGLISH HORNPIPE.

Arranged for this work by J. D. KELLY.

PRINCE'S JIG.

C.O.O.D

EMPIRE HORNPIPE.

PRICE'S WALTZ.

MATTHEWS' WALTZ.

BULLY FOR ALL.

Tune 4th to B.

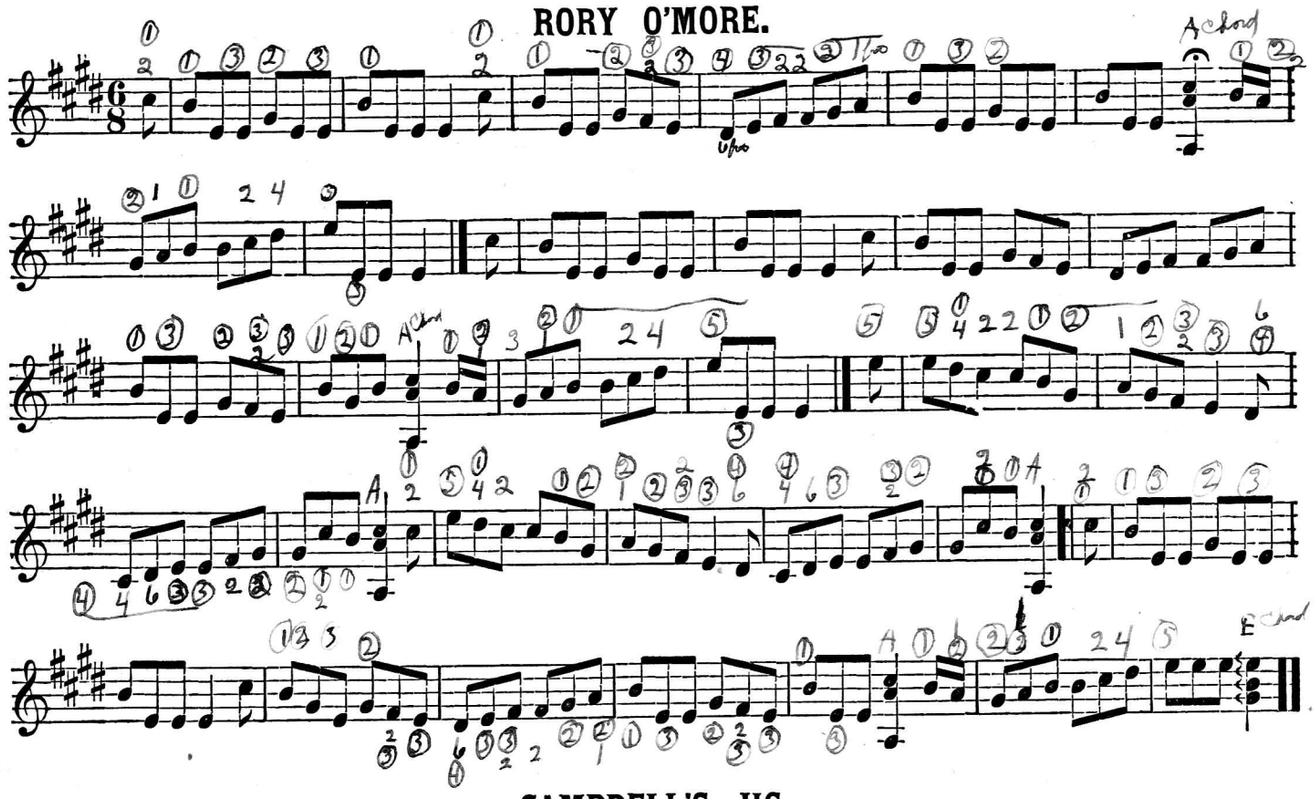
CHARLEY'S SCHOTTISCHE.

BOLTON CLOG HORNPIPE.

LEAVITT'S JIG.

1 B
2 G#
3 E
4 A
5 E

RORY O'MORE.



CAMPBELL'S JIG.

LOUISA SCHOTTISCHE.

Tune 4th to B.

GEORGE C. DOBSON.

BANDURAND POLKA.

ROOME'S JIG.

MINOR JIG.

FRED BUCKLEY.

DE OLD LAME HORSE.

TOM CHATFIELD'S JIGS. No. 1.

Tune 4th to B.

TOM CHATFIELD'S JIGS. No. 2.

Tune 4th to B.

CONTRABAND JIG.

1 B
2 G#
3 E
4 A
5 E

CLOG HORNPIPE.

CLARK'S WALTZ.

KATIE ELWOOD SCHOTTISCHE.

GEO. C. DOBSON.

KATE KEARNY WALTZ.

HATTIE HINES POLKA.

GEORGE C. DOBSON.

LES SYLPHIDES MAZOURKA.

BANJO HARD TIMES.

G. C. D.

DONT YOU HEAR DE BULGINE.

VIOLET MAZURKA.

J. BUCKLEY.

WILD-FLOWER MAZURKA.

DRUM SOLO.

Tune 4th to B.

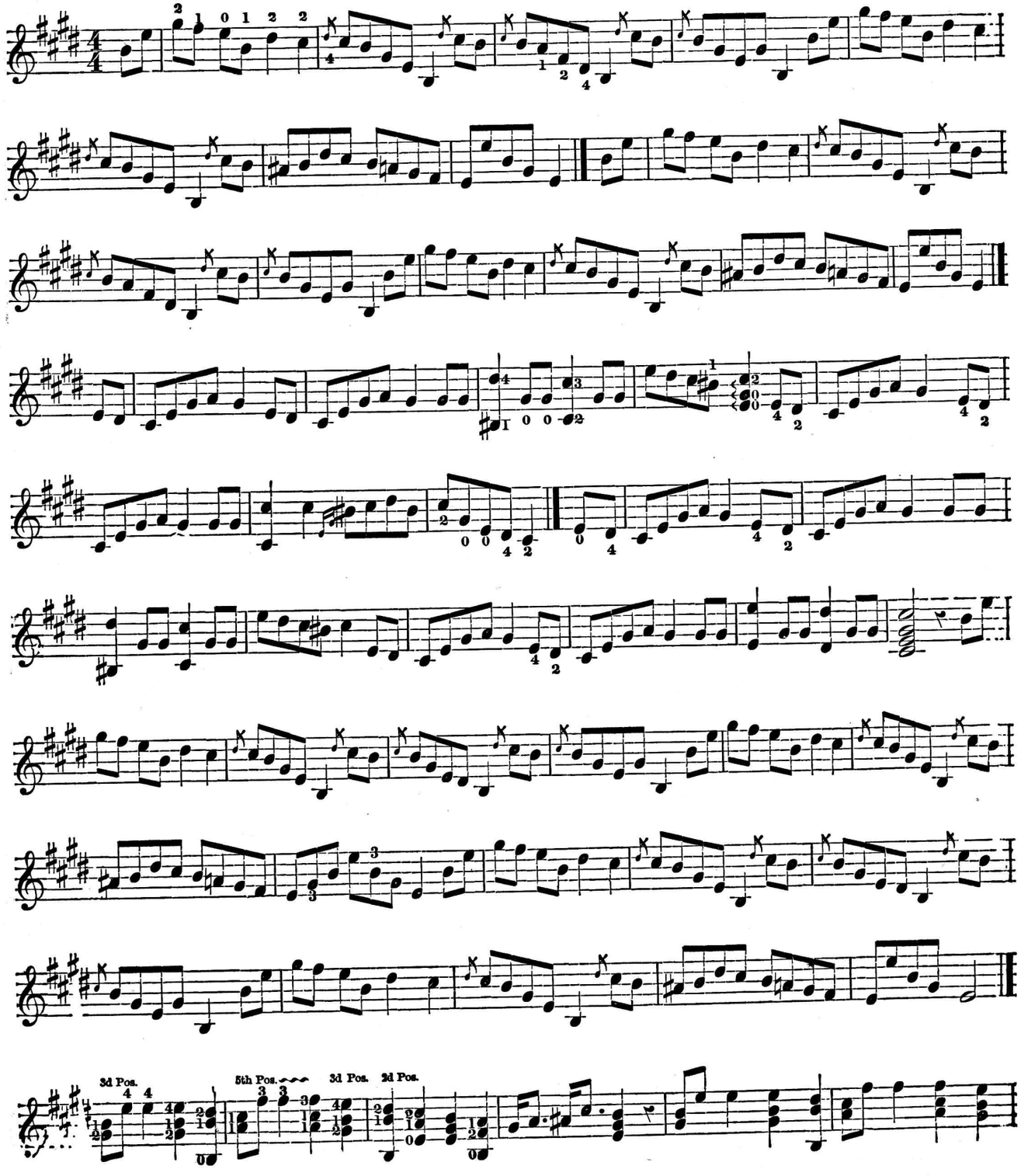
A. M. HERNANDEZ.

George C. Dobson's

GERALDINE SCHOTTISCHE.

Tune 4th to B.

Composed and Arranged for this work by GEO. C. DOBSON



GERALDINE SCHOTTISCHE. Concluded.

PACIFIC SCHOTTISCHE.

JAPANESE GRAND MARCH.

W. H. GASNER.

MURPHY'S JIG.

DAISEY JIG.

Tune 4th to B.

Arranged by G. C. DOBSON.

MARK JIG.

CAMPBELL JIG.

CLOG HORNPIPE.

FRED. BUCKLY.

DAISEY POLKA.

BELL JIG.

MAUD POLKA.

UNION JIG.

KETTLE DRUM POLKA.

FRED. BUCKLEY.

NIAGARA POLKA.

THE LILY MAZOURKA.

JAMES BUCKLEY.

JAMES-BUCKLEY POLKA.

FANCY HORNPIPE.

FISHERS Hornpipe

BOSTON JIG.

RAPID JIG.

Arranged by G. C. DOBSON.

BRAKE JIG.

WALK ROUND.

ELWOOD WALTZ.

EMMETT'S REEL.

CROW JIG.

BUCKLEY'S MARCH.

JAMES BUCKLEY.

Tempo di marcia.

VILKINS AND HIS DINAH.

SCOTCH REEL.

Composed and Arranged for this work by Geo. C. DOBSON.

FANCY DANCE.

RAINY-DAY WALTZ.

Tune 4th to B.

DESCRIPTIVE.

Composed and Arranged for this work by GEO. C. DOBSON.

Introduction.

ANDANTE AFFETUOSO.

PATTERING RAIN WALTZ.

ALLEGRETTO.

SILVER DROPS.

DOLCE SEMPRE. *pp*

MERRY SUNSHINE.

CON SPIRITO. *ff*

THE BLUE BELLS OF SCOTLAND.

Tune 4th to B.

WITH VARIATIONS.

Composed and Arranged By J. D. KELLEY.

1st Var.

2nd Var.

THE BLUE BELLS OF SCOTLAND. Continued.

3d Var.

THE BLUE BELLS OF SCOTLAND. Concluded.

4th Var.

MARSELLAISE HYMN.

Arranged by J. BUCKLEY.

ANDERSON JIG.

A MINOR.

NICKLE'S JIG.

JIG.

CALLY POLKA. BANJO DUETT.

CALLY POLKA. BANJO DUETT. Concluded.

WEARING OF THE GREEN.

1. Oh! Pad-dy dear, and did you hear the news that's going round, The Shamrock is for-
bid by law, to grow on I-rish ground; St. Patrick's day no more to keep, his
co-lor can't be seen, For there's a bloody law a-gin the wear-in' of the
green. I met with Nap-per San-dy, and he tuk me by the hand, And he

WEARING OF THE GREEN. Concluded.

said how's poor ould I - re - land, and how does she stand? She's the most dis - tress - ful
country, that e - ver you have seen; They're hang - ing men and women there for
Repeat as Chorus.
wear - in' of the green.

2 Then since the color we must wear is England's cruel red,
Sure Ireland's sons will ne'er forget the blood that they have shed;
You may take the Shamrock from your hat, and cast it on the sod,
But 'twill take root and flourish still, tho' under foot 'tis trod,
When the law can stop the blades of grass from growing as they grow,
And when the leaves in summer time, their verdure dare not show,
Then I will change the color I wear in my corbeen;
But till that day, plase God, I'll stick to wearin' of the green.

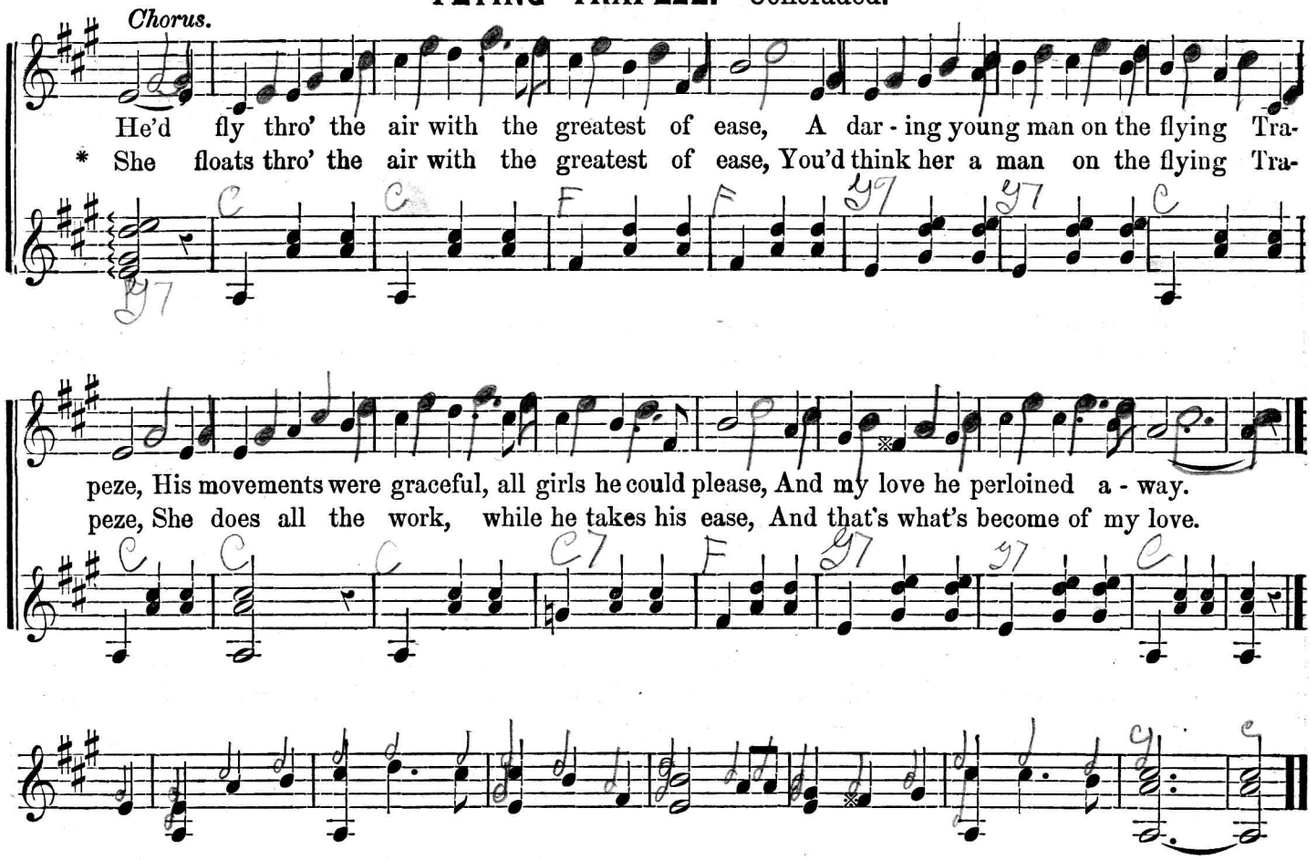
3 But if at last our color should be torn from Ireland's heart,
Her sons with shame and sorrow from the dear ould soil will part;
I've heard a whisper of a country that lies far beyant the sae,
Where rich and poor stand equal in the light of freedom's day;
Oh Erin, must we leave you? driven by the tyrant's hand,
Must we ask a mother's welcome from a strange but happier land?
Where the cruel cross of England's thraldom ne'er shall be seen;
And where, thank God, we'll live and die, still wearin' of the green.

FLYING TRAPEZE.

Tempo di Valse. Arranged by GEO. C. DOBSON.

1. Once I was hap - py, but now I'm for - lorn, Like an old coat that is tatter'd and
2. This young man was by name "Sig - nor Bo - na Slang," Tall, big and handsome, as well made as
torn; Left on this wide world to fret and to mourn, Be - trayed by a maid in her teens;
Chang; Where'er he ap - peared the hall loud - ly rang With o - va - tion from all peo - ple there;
..... The girl that I loved she was handsome, I tried all I could her to please,....
..... He'd smile from the bar on the peo - ple be - low, And one night he smiled on my love;.....
rall.
..... But I could not please her one quarter so well, As that man up - on the Trapeze.
..... She wink'd back at him and she shouted "Bra - vo!" As he hung by his nose up a - bove.

FLYING TRAPEZE. Concluded.


Chorus.
He'd fly thro' the air with the greatest of ease, A dar - ing young man on the flying Tra-
* She floats thro' the air with the greatest of ease, You'd think her a man on the flying Tra-
peze, His movements were graceful, all girls he could please, And my love he perloined a - way.
peze, She does all the work, while he takes his ease, And that's what's become of my love.

3

Her father and mother were both on my side,
And very hard tried to make her my own bride,
Her father he sigh'd, and her mother she cried,
To see her throw herself away.
'Twas all no avail, she went there every night,
And would throw him boquets on the stage,
Which caused him to meet her,— how he run me down,
To tell you would take a whole page.

4

One night I as usual, went to her dear home,
Found there her father and mother alone,
I asked for my love, and soon they made known
To my horror, that she'd run away.
She pack'd up her box, and elop'd in the night,
With him with the greatest of ease,
From two stories high he had lower'd her down
To the ground on the flying Trapeze.

5

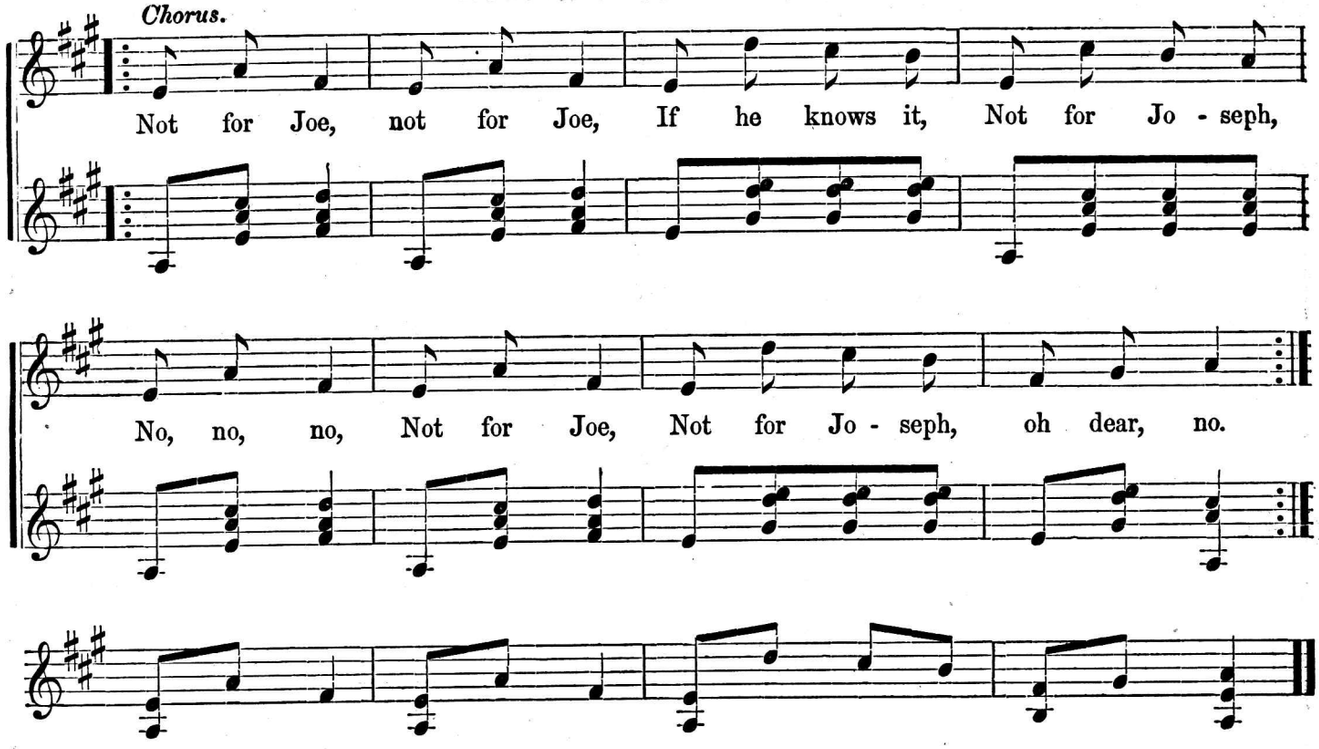
Some months after this I went to a ball,
Was greatly surprised to see on the wall,
A bill in red letters, which did my heart gall,
That she was appearing with him.
He taught her gymnastics, and dress'd her in tights,
To help him to live at his ease,
And made her assume a masculine name,
And now she goes on the Trapeze.

* *Chorus to last verse.*

NOT FOR JOE.

1. Jo - seph Bax - ter is my name, My friends all call me Joe; I'm
2. I used to throw my cash a - bout, In a reck - less sort of way; I'm
up, you know, to ev' - ry game, And ev' - ry game I know: Ah, I
care - ful now what I'm a - bout, And cau - tious how I pay: Now the
once was green, as green could be, I suf - fered for it though, Now
o - ther night I ask'd a pall With me to have a drain, Thanks,
Spoken. Will ye, said I, oh no.
if they try it on with me, I tell them "not for Joe."
Joe, said he, let's see old pall, I think I'll have Cham - pagne.

NOT FOR JOE. Concluded.



3

There's a fellow call'd Jack Bannister,
He's a sort of a chap, is Jack,
Who is always money borrowing,
And never pays you back;
Now last Thursday night he came to **me,**
Said he'd just returned to town,
And was rather short of cash,—
Could I lend him half a crown.

(Well, said I, if I thought I should get it back, I would with pleasure, but excuse me, if I say,
Not for Joe, &c.

4

A friend of mine, down in Pall Mall,
The other night said, "Joe,"
I'll introduce you to a gal.
You really ought to know;
She's a widow you should try and win,
'Twould be a good match for you,
She's pretty, and got lots of tin,
And only forty-two.

(Fancy forty-two, old enough to be my grand-mother, and you know a fella' can't marry his grand-mother, lots of tin, though, and pretty, forty-two! N:
Not for Joe, &c.

5

I think you've had enough of Joe,
And go I really must:
I thank you for your kindness though,
And only hope and trust
That the favor you have shown so long,
I always may retain;
Perhaps now, if you like my song,
You'll wish I'll sing again.

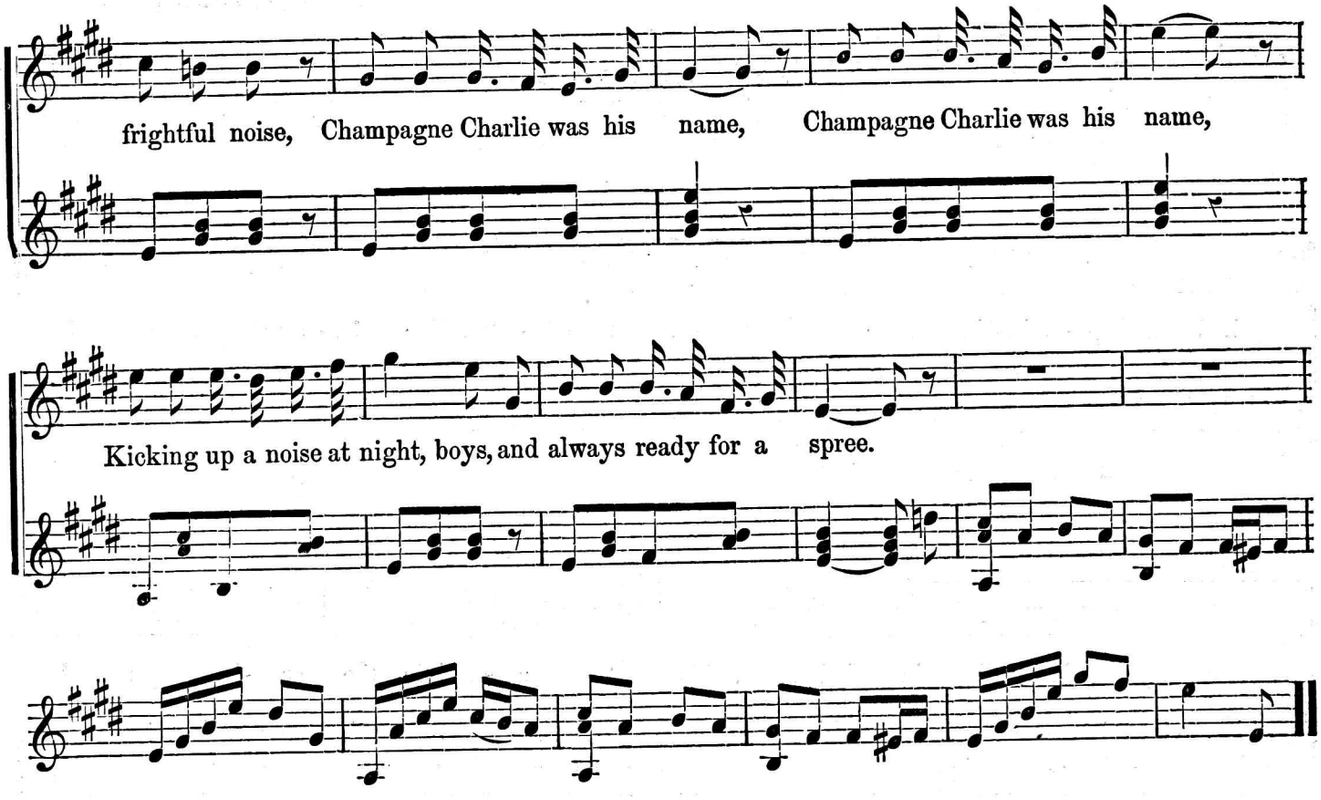
(But)
Not for Joe, &c.

CHAMPAGNE CHARLIE.

Arranged by GEO. C. DOBSON.

1. Some time a - go I had a beau, And Char - lie was his name; A smart young fel-low,
fond of show, Who wish'd my hand to claim; But from my feet I spurn'd the "swell," As I will now ex-
Chorus.
plain: Although he liked me ver - y will, He bet - ter lov'd Champagne! For Champagne Charlie was his
name, Champagne Charlie was his name, Always kicking up a frightful noise, Always kicking up a

CHAMPAGNE CHARLIE. Concluded.


frightful noise, Champagne Charlie was his name, Champagne Charlie was his name,
Kicking up a noise at night, boys, and always ready for a spree.

2

One moment still he could'nt rest;
He'd pass whole nights and days
In drinking Madam Cliquot's best,
And smoking "Henry Clays;"
Then when to bed he'd home-ward go,
With wild disorder'd brain,
He'd lay it to his studies, though
I knew 'twas Champagn!
Champagne Charlie, &c.

3

He promis'd me, of times a score,
That he the pledge would take;
But acted just like many more,
And soon his word did break.
Yes, if for one half-day complete
From drink he *could* abstain,
He'd go and resolution treat
To his rever'd Champagne!
Champagne Charlie, &c.

4

He was an Artist in his way,
Drew Herons, Cranes, and Storks;
Yet for all that he passed the day
In simply drawing corks.
Tho' he'd a *palette* for his *paints*,
To use it he'd not deign,
Because he'd like some other "saints,"
A *palate* for *Champagne*.
Champagne Charlie, &c.

5

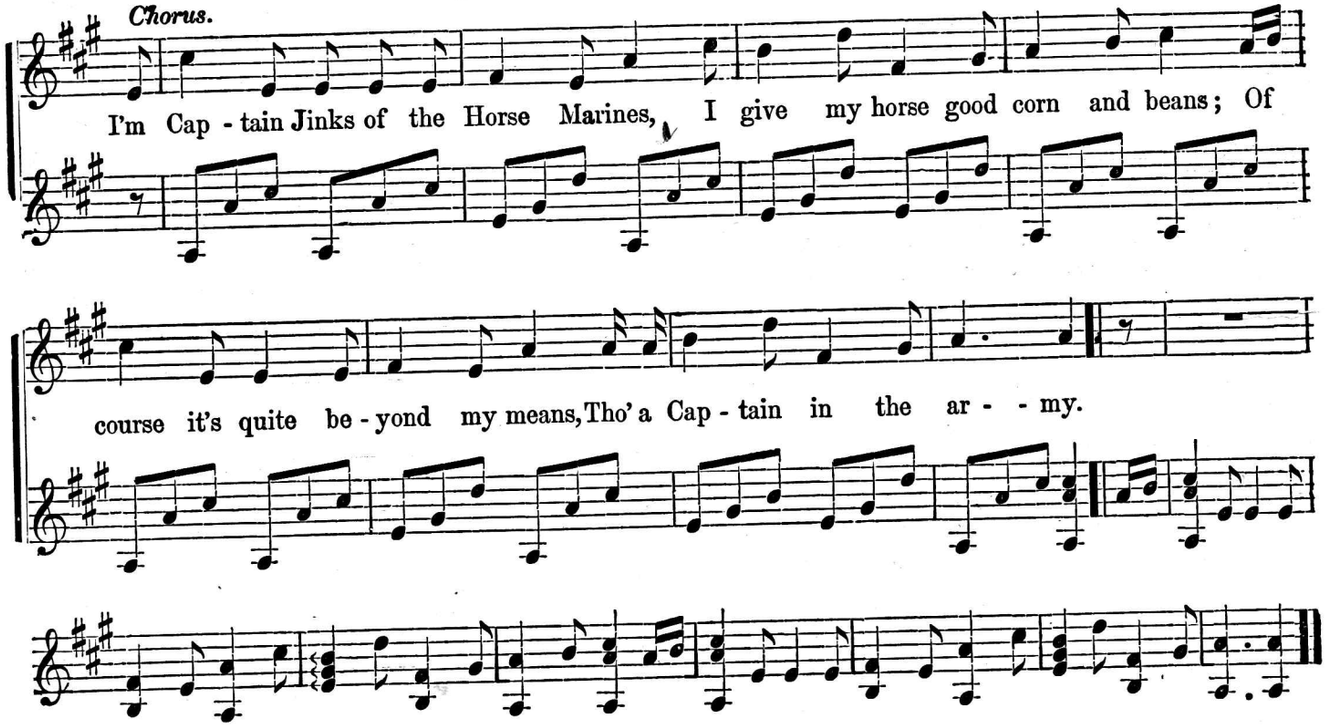
His cash did quickly disappear,
Which did not well suit me,
For Champagne's dear—had he drank beer,
Things different now would be;
I might have been his slave for life,
But now 'tis all in vain:
For how can he require a wife,
When *wedded* to—Champagne!
Champagne Charlie, &c.

CAPTAIN JINKS.

Arranged by GEO. C. DOBSON.

1. I am Cap - tain Jinks of the Horse Marines, I of - ten live be - yond my means, I
sport young la - dies in their teens, To cut a swell in the ar - - my: I
teach the la - dies how to dance, how to dance, how to dance, I
Spoken. Ha! ha! ha!
teach the la - - dies how to dance, For I'm their pet in the ar - - my.

CAPTAIN JINKS. Concluded.


Chorus.
I'm Cap - tain Jinks of the Horse Marines, I give my horse good corn and beans; Of
course it's quite be - yond my means, Tho' a Cap - tain in the ar - - my.

2

I joined my corps when twenty-one,
Of course I thought it capital fun,
When the enemy came then off I run,
I was'nt cut out for the army.
When I left home, mama she cried,
Mama she cried, mama she cried,
When I left home, mama she cried,
"He aint cut out for the army."

(No, she thought I was too young, but then, I said, ah! mama,)
I'm Captain Jinks, &c.

3

The first day I went out to drill,
The bugle sound made me quite ill,
At the Balance step my hat it fell,
And that would'nt do for the army.
The officers they all did shout,
They all cried out, they all did shout,
The officers they all did shout,
"Oh that's the curse of the army."

(Of course my hat *did* fall off, but, ah! nevertheless,)
I'm Captain Jinks, &c.

4

My tailor's bills came in so fast,
Forced me one day to leave at last,
And ladies too no more did cast
Sheep's eyes at me in the army.
My creditors at me did shout,
At me did shout, at me did shout,
My creditors at me did shout,
"Why kick him out of the army."

(I said, ah! gentlemen, ah! kick *me* out of the army?
Perhaps you are not aware, that
I'm Captain Jinks, &c.

RHINE VINE SHARLIE.

1. Vat gare I for a den cend pie, No mad - der if its made oud of cheese, So long vat I have mine
2. De bee - bles may of lo - ger dalk, Und dold you dat it vill make you stoud, Ven-ev - er I drink a
goot Rhine vine, I'll laugh und do just vat I blease. Nev-er gare I how de drines may go, Kin - zin -
keg of id, I'd makes me sick of my stomach oud. Down ad a pank vat day gall "Fa - ro," Oh I
nat-ti, oh hi - o! Bully goot Rhine vine does free - ly flow, oh I oh, I oh... .....
oh, oh I oh! Bully old Rhine vine is dere I know, oh I oh, I oh.....
Chorus.
Rhine vine Shar-lie vas my name, Und from Ger-ma-ny I game; Ven I go oud o - bon a spree,
Drinking Rhine vine yust suids me.

CHORDS MOST COMMONLY USED FOR BANJO ACCOMPANIMENTS.

No. 1. First Position. In A Major—3 Sharps.

No. 2. First Position.

No. 3. First Position.

No. 4. First Position.

No. 5. First Position. In ♯ F Minor—Having the same signature 3 sharps.

No. 6. First Position.

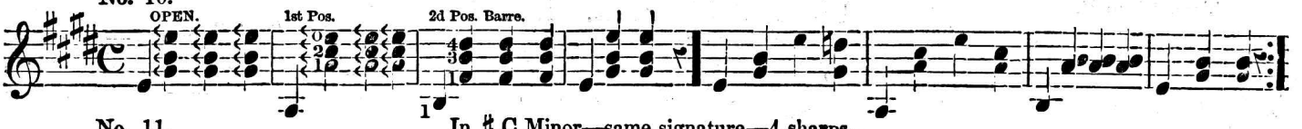
No. 7.

No. 8. The Positions. A Major.

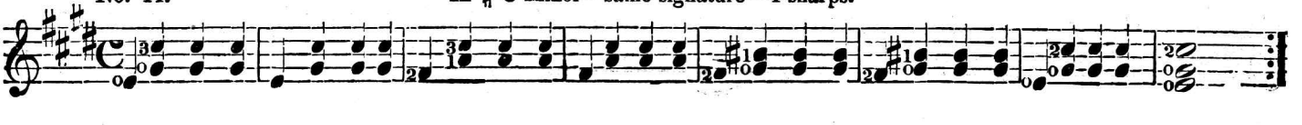
In E Major—4 sharps.

No. 9.

No. 10.



No. 11. In ♯ C Minor—same signature—4 sharps.



No. 12. ♯ C Minor Continued.

No. 13. In D Major—2 sharps.

No. 14. In D Major.

No. 15. In D Major.

5th Pos. Barre.

No. 16. In B Minor—Having the same signature 2 sharps.

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JENNEY'S FAVORITE POLKA.

Tune 4th to B.

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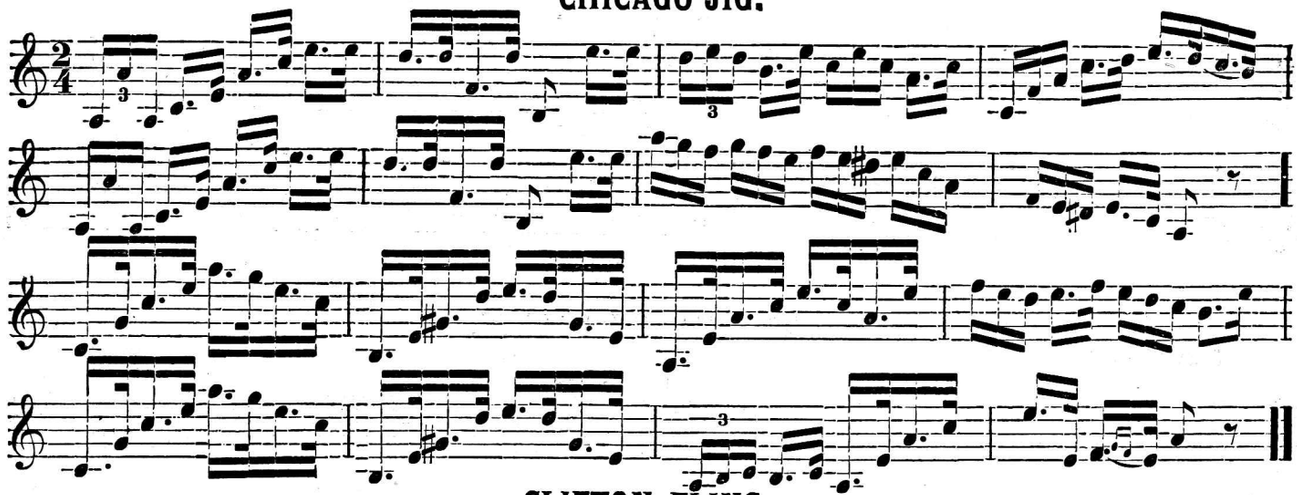
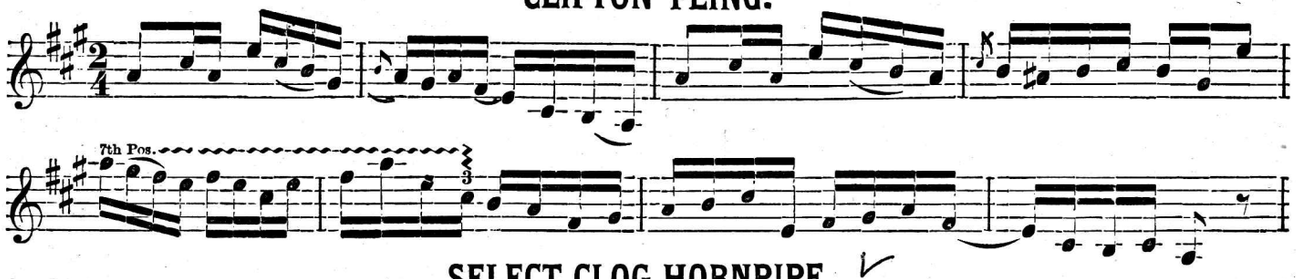
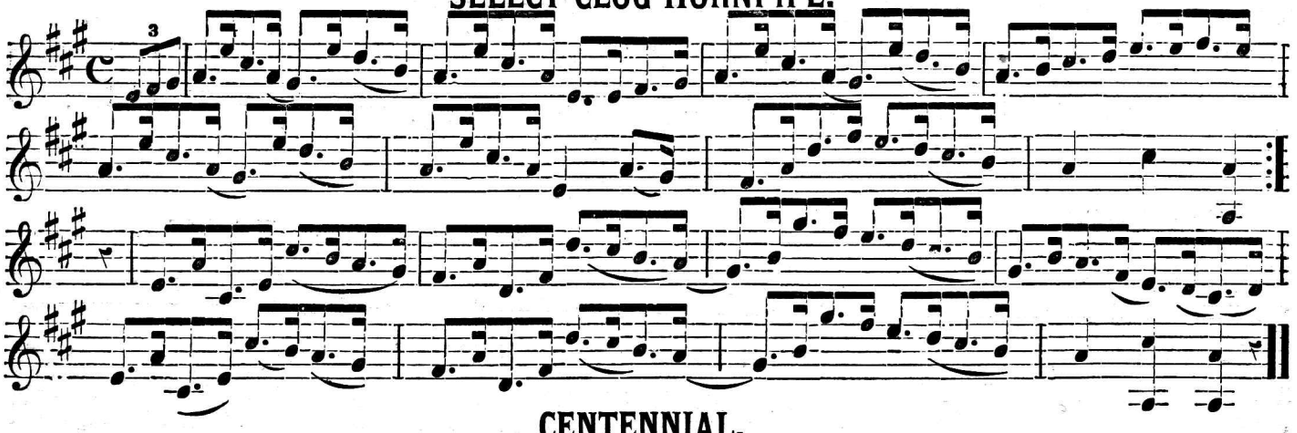


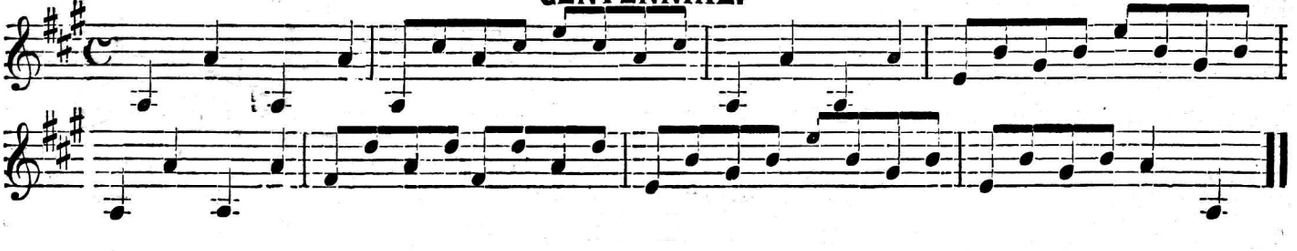
CLIFTON FLING.



SELECT CLOG HORNPIPE.



CENTENNIAL.



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By GEORGE C. DOBSON.

1 Variation.

HOME, SWEET HOME. CONCLUDED.

2nd Variation.

3d Variation. *Brilliant.*

LITTLE MAGGIE MAY.

1. The spring had come, the flow'rs in bloom, The birds sing out their lay, Down by a lit - tle running brook, I first saw Maggie May; She had a rogu-ish jet black eye, Was singing all the day, And how I lov'd her none can tell, My little Maggie May.
2. Tho' years roll'd on, Yet still I lov'd With heart so light and gay, And nev- er will this heart deceive My own dear Maggie May. When others tho't that life was gone, And death would take a - way, Still by my side did lin- ger one, And that was Maggie May.
3. May Heav'n pro-tect me for her sake, I pray both night and day, That I ere long may call her mine, My own dear Maggie May, For she is all the world to me, Al-tho' I'm far a - way, I oft-times think of the running brook, And my little Maggie May.
Chorus.
My lit-tle witching Maggie, Maggie, singing all the day, Oh! how I love her none can tell, My little Maggie May.

ANNIE O' THE BANKS O' DEE.

1. It may not be, it can-not be That such a gem was
2. I love her for her art-less truth, I love her wi' the
made for me, But oh! gin it had been my lot, A palace not a highland cot, That
heart o' youth, When a' the gold-en dreams o' love Bring winged an-gels from a-bove: A
bon-ny sim-ple gem had thrown Bright lus-tre 'round a jewell'd crown, For oh! the sweetest
sto-len glance from An-nie snares My heart a-way from a' its cares; For oh! the sweetest
rit.
lass to me, Is Annie, An-nie o' the Banks o' Dee, An-nie o' the Banks o' Dee.
Annie o' the Banks o' Dee, For oh! the sweetest lass to me Is Annie o' the Banks o' Dee.

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